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of the original owner (Mr. Smith's great grandfather) and chose this paper for the octagon drawing-room, as well as the Brussels carpet.

It is interesting to note that the design is not based wholly on Captain Cook's voyages, Jean-Francois de Galaup, *Compte de la Pérouse* sailed in 1785 in command of the French Government expedition to discover the northwest passage, and to explore the west coast of North America, the Islands of the Pacific, Japan and China. He visited the Hawaiian Islands in the autumn of 1786, there discovering Necker Island. From Kamchatka, in 1787, he sent home his journals and notes overland. In 1788, after visiting the Samoan Islands and Australia, he was heard of no more. In 1826 wreckage of what was supposed to be ships was found on the reefs of Vanikoro, a small island to the north of the New Hebrides. His voyages, edited by Milet Mureau, were published in four volumes, in 1797, six years before this wallpaper was made.

Although most of the scenes on the paper can be traced to Captain Cook's journals, yet indeed some of the descriptions may be borrowed from *La Pérouse*. It is more than likely, however, that his name was placed on the title page more to strike an appealing note to French purchasers than for any other purpose. The booklet describes twenty separate panels and gives the numbers to be arranged in each tableau; two tableaux of ten each, three of six each, or four of five each. No dado and frieze are included in the descriptions.

The Museum's series of the Captain Cook wallpaper has just been put on view in the southwest pavilion, where a new furniture nitch has been established with mahogany dining room furniture of the late eighteenth and early nineteenth centuries. H. H. F. J.

Recent Purchase of Pennsylvania German Pottery

Illustrated on page 26 are four pieces of Pennsylvania-German slipware, included in a recent purchase of examples of this pottery. The covered jar in the center of figure 2 was made by Jacob Scholl, about 1830. It is of a pleasant pastry yellow, with characteristic sgraffito decorations the deep red of the under clay, and the leaves and petals touched with blue-green. The Scholl pottery at Tyler's Port was started by Michael Scholl early in the nineteenth century, and was continued until at least 1832 by his son Jacob. Sgraffito decoration seemed to be their sole way of ornamenting their ware; in no pieces known to be made by the Scholls is slip-tracing employed. The two plates shown in the same figure are unidentified, and, although not unlike either in decoration or in workmanship the covered-jar, it cannot be safely said that they are also by Scholl. The slip is of a slightly warmer hue, and the clay body is not precisely the same. They are, nevertheless, excellent examples of this ware.

The large jar shown in figure 1, dated 1787, is possibly by Christian Klinker, who had, in 1792, resided near Bucksville and been

engaged in the trade of potter for at least five years. It closely resembles another jar in the Museum, known to be by him and dated 1773. Unlike the Scholl jar and the plates it is decorated entirely in slip-tracing, blue, yellow, and green; the tulip plant and the two roosters seen on the front are repeated on the other side of the jar.

These interesting pieces prove welcome additions to the Museum's unparalleled collection of this homely ware.

A Bronze Cast of Houdon's Statue of Washington

JEAN ANTOINE HOUDON'S statue of Washington, the original of which, in marble, stands in the State Capitol at Richmond, Virginia, was begun in 1785. Houdon was at that time at the height of his popularity, and when the State Assembly ordered the execution of the statue he was chosen upon the advice of Franklin, who was then in France, and Jefferson, both of whom deemed him the only one able to do full justice to the subject. He immediately left France and came to America, where he visited Washington at Mt. Vernon, and there modelled a bust of the President and also took careful measurements and casts for the rest of the statue. After about three weeks he decided to return to France, and in Paris complete the work. It was finished and placed in position the following year. We have many contemporary opinions regarding the accuracy of the likeness which the statue displays; all Washington's intimate friends pronounced it excellent, and Chief Justice Marshall said that nothing in bronze or stone could be a more perfect image than this statue of the living Washington. It represents Washington in uniform, standing erect, and displays all his nobility of carriage. His left hand rests on a bundle of thirteen facies, symbolic of the thirteen original states, and over this is thrown his military cloak. At the base of the bundle is a ploughshare, to convey the idea that agriculture is the foundation of our national strength. In his right hand is a long cane, his sword being laid aside, symbolic of his belief in the subordination of the military to the civil power. The whole pose, we have the assurance of Washington's contemporaries, was very characteristic of the subject, and, indeed, it is very apparent that the sculptor, through close observation and keen insight, has delineated a great personality.

A limited number of casts of the original were authorized by the Legislature of Virginia and are made by the Gorham Company from molds taken directly from the original marble. One stands in Trafalgar Square, London; another was presented to the French Government, while in this country the Metropolitan Museum and the Art Institute of Chicago each possess a copy, and a few others stand in public buildings or parks in various States. The one which the Museum may deem itself very fortunate in acquiring is the only one in Pennsylvania.

This bronze was presented to the Pennsylvania Museum in memory of John McIlhenny, by the President of the Corporation.